

piano·vocal·guitar

VOLUME I • 1940
1941

HILLBILLY HIT PARADE



PEER-SOUTHERN PUBLICATIONS 1740 Broadway, New York, New York 10019

\$3.95

INTRODUCTION

The PEER-SOUTHERN ORGANIZATION has been swamped with countless requests for the re-issuance of our popular country music series, **The Hillbilly Hit Parade**.

Begun in 1940 and taking its title from Mr. Peer's phrase "Hill-Billy", the silver and gold repertoire contained within these four volumes stands above all others in the international country music field.

The Peer-Southern Organization was founded in 1927 by the late Ralph S. Peer in partnership with the Victor Talking Machine Company. Mr. Peer searched the hills and countryside of the South for talent which he recorded on 'portable' equipment. Many times two hotel rooms were used with the engineer, his equipment and Peer in one room, and the performer in another. A floor lamp was used as a signal light.

Ralph Peer, as the pioneer in country music, was the mentor of the legendary Carter Family, The Stoneman Family and the daddy of country music, Jimmie Rodgers.

Rodgers was the first country writer for the Peer-Southern Organization. His name was joined over the years by Wiley & Gene, Floyd Tillman, Bob Wills, Lefty Frizzell, Don Gibson, Hank Williams, Marty Robbins, Vaughn Horton, Fred Rose, Wilf Carter, Johnny Bond, Lester Flatt, Bill Monroe, Earl Scruggs, Ted Daffan, and Jimmie Davis, the writer of the world's most popular country music song, "You Are My Sunshine".

A list of the firsts recorded by Peer reads like the history of country music including black blues through blue-grass, harmonies and country-western jazz.

We are very proud of the success of the artists and composers who have entered the Country Music Hall of Fame performing Peer-Southern songs. We're also very proud to re-issue **The Hillbilly Hit Parade** series which includes many of the stepping stones of the country music industry.

There are four separate volumes in **The Hillbilly Hit Parade** series. Be sure to ask your dealer to show you the others. Volume 1 contains songs performed by Arizona Red, Floyd Tillman, Al Dexter and other country greats during the years 1940 and 1941. Volume 2 covers the years 1942 and 1943 with songs performed then by Jimmy Wakely, Charles Mitchell, Johnny Bond, The Sons of the Pioneers and many others. 1944 through 1947 are in Volume 3. Here you'll find material of Tex Ritter, Eddie Dean, Tommy Duncan, Red Foley, Roy Rogers, Bob Wills, Bill Monroe and other giants. The last volume which goes from 1949 to 1957, brings back additional songs by Eddie Dean, Red Foley, Floyd Tillman, Jimmy Wakely, Vaughn Horton, Les Paul and Mary Ford, George Jones, Porter Wagoner, Kitty Wells and Faron Young. Take your pick.

Roy Horton
Nashville and New York, 1974

HILLBILLY HIT PARADE of 1940



Including
"I AM MY SUNSHINE" "WABASH CANNON BALL"
"I'LL KEEP ON LOVING YOU" "TWO MORE YEARS"
"JUST BECAUSE YOU'RE IN DEEP ELM" "BACK IN '67"
"IT'S ALL OVER NOW (I WON'T WORRY)"

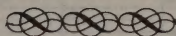
HILLBILLY HIT PARADE OF 1940

SONGS

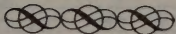
DON'T BE BLUE	30	PARKING METER BLUES	28
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I'll Keep On Loving You

Words and Music by
Floyd Tillman

Moderato

★ F C+ F Fmi. G7

If the world keeps on turn - ing, as I'm sure it's bound to do
If I ev - er should lose you then I know just what I'd do,

C7 Gmi.7 C7 F F C+

Then I'LL KEEP ON LOV - ING YOU _____ If the dawn comes to -
I'd just keep on lov - ing you _____ You are hea - ven to

F Fmi. G7 C7 Ami. C7

- mor - row and we know that it is true Then I'LL KEEP ON LOV - ING
me, dear, you are ev - ery dream come true and I'LL KEEP ON LOV - ING

F F7 Bb F7

YOU _____ but what if things change, The sky would fall, the dawn would-'nt come, the world would
 YOU _____ Life is so sweet when you are near I could'nt do with- out you, my

Bb Dmi.7 G7 Gmi.7 C7

stall, I would-'nt care long as you're near _____ It would-'nt mat-ter to me at all, If the
 dear I love you so I want you to know _____ I think of you where ever I go. I will

F C+ F Fmi. G7 C7

stars stay in heav- en and the moon # stays in the blue, then I'LL KEEP ON
 al- ways be faithful and I'm sure that you'll be too, and I'LL KEEP ON

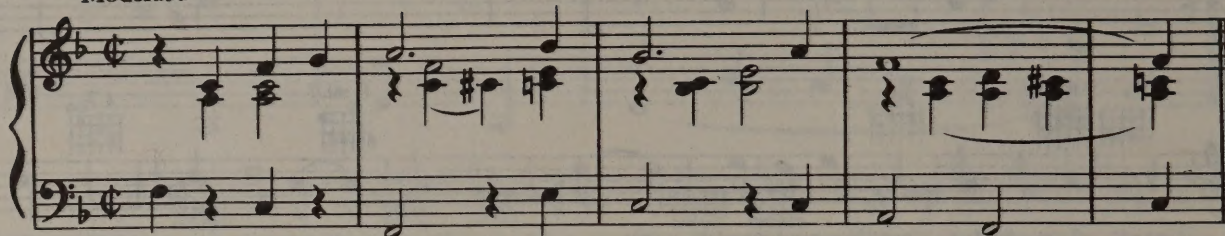
Gmi.7 C7 1. F Bdim. C7 2. F

LOV - ING YOU. If the YOU.
 LOV - ING YOU. If I YOU.

You Are My Sunshine

JIMMIE DAVIS
and
CHARLES MITCHELL

Moderato



Voice

The oth - er night dear _____ as I lay sleep - ing _____ I dreamed I
I'll al - ways love you _____ and make you hap - py _____ If you will
You told me once dear _____ you real - ly loved me _____ And no one

The piano accompaniment for the first vocal line consists of four measures. It features chords and a bass line that supports the vocal melody. The key signature remains Bb and the time signature is 4/4.

held you in my arms _____ When I a - woke dear _____ I was mis -
on - ly say the same _____ But if you leave me _____ to love an -
else could come be - tween _____ But now you've left me _____ and love an -

The piano accompaniment for the second vocal line consists of four measures. It continues the harmonic support with chords and a bass line. The key signature remains Bb and the time signature is 4/4.

F **C 7** **F**

tak - en and I hung my head and cried:
oth - er you'll re - gret it all some day:
oth - er you have shat - tered all my dreams:

Chorus **F** **F dim.** **F** **F 7** **Bb**

YOU ARE MY SUN - SHINE — my on - ly sun - shine — you make me hap - py —

F **F 7** **Bb** **F**

— when skies are gray — You'll nev - er know dear — how much I love you — Please don't

C 7 **1-2. F** **3.**

take my sun - shine a - way. 2. I'll al - ways way.
3. You told me

rit.

Two More Years

AND I'LL BE FREE

Words and Music by
Jimmie Davis and
Floyd Tillman

Moderato

Piano introduction in F major, 4/4 time, Moderato. The music consists of a series of chords and single notes in the right hand, with a simple bass line in the left hand. The key signature has one flat (Bb).

Voice



1. Just two more years is all and I'll be free —
2. While you are out be - neath the moon - lit sky —
3. I think of you sweet - heart when I feel blue —
4. I've been in this old place for nine - teen years —

Piano accompaniment for the first vocal line. It features a melody in the right hand and a bass line in the left hand, with some chords in the left hand. The key signature has one flat (Bb).



— And we will start our lives a new.
— And I'm sit and stare at the wall.
— And it seems ing like you think of me.
— And it seems like nine ty to me.

Piano accompaniment for the second vocal line. It continues the melody and bass line from the first line, with some chords in the left hand. The key signature has one flat (Bb).

F E E^b E^{oo} F

I've held your me - mo - ry so close to me -
 I think of you sweet heart and days gone by -
 I know there's some - thing to look for - ward to -
 On - ly twen - ty four more months of tears -

F F dim. Gmi. 7 C7

Two more years and more I'll be
 And I know two more years and more I'll be
 TWO MORE YEARS AND I'LL BE
 TWO MORE YEARS AND I'LL BE

1-2-3 F Cdim. C7 F Last Time F

FREE all FREE While you are FREE.
 I think of I've been in



FLOYD TILLMAN

Floyd Tillman, the youngest child of a family of ten, was born in Oklahoma and raised in Texas. He left school early and held various jobs mostly connected with radio and telegraphy as this was his first love.

Two of Floyd's brothers were musicians and they persuaded him to learn to play the guitar. He played his first job after just two weeks of practice. From there on, it was a series of jobs with each one adding to his ability.

Today, Floyd Tillman has his own band, records about twenty songs a year for Decca Records and is an accomplished song writer, having written among others "I'LL KEEP ON LOVING YOU" and co-authored "IT MAKES NO DIFFERENCE NOW" with Jimmie Davis. At the age of 25, Floyd is single and favors motorboating and flying a light monoplane among his many hobbies.

OLD TIMER

WILL HEAGNEY
& JIMMIE DAVIS

Moderato

mf *rall.*

Voice *F* *C7* *F* *Bb* *Bbmi.* *F* *Bb* *F*

Your day is done lit-tle cow-boy go find your nest Old Mis-ter

p











D7 *G7* *G7b5* *C7* *F* *C7* *F* *Bb* *Bbmi.*

Sand-man's af-ter you; _____ You've had your fun lit-tle cow-boy







F *E7* *Ami.* *C.* *C* *G7* *C7*

but like the rest, It seems you've had your troubles too. _____










Refrain








Brush that lit - tle tear a - way OLD TIM - ER, You

know a cow - boy nev - er cries, _____ Some thing

must have spoiled your day OLD TIM - ER, Did camp - fire

smoke get in your eyes? _____ You're wear - y fight - ing

bat - tles with the red - skins, _____ Your lit - tle wood - en

po - ny's wear - y too, _____ So hit the trail to slum - ber

land OLD TIM - ER, While your dad - dy'll stand watch ov - er

1 you. _____ 2 you. _____

Chords: F, Bb, C7, Ami, F, Bb, F, A7, Bb, C, Bb, Bdim, F, C7, F6, Gmi, F

WALLS OF WHITE

Words and Music by
JIMMIE DAVIS
LOU WAYNE

Moderato

mf

mp

When I wing my way ov - er walls of white To that land so
 " " " " " " " " " " cit - y
 " " " " " " " " " " peace ful

fair not and free; When the an - gels sing in their
 em' - ral kind; Where the weak - gels strong in His
 isle; Where there's no tears and

joy - ous flight, Oh how hap - py I will be.
 match - less sight, I will leave my cares be - hind.
 there's no night, Should I fear that last long mile?

Chord diagrams: $E\flat$, $E\flat 7$, $A\flat$, $E\flat$, $E\flat$, $B\flat 7$, $F 7 mi.$, $B\flat 7$, $E\flat$, $E\flat 7$, $A\flat$, $E\flat$, $B\flat 7$, $E\flat$, $F 7 mi.$, $E\flat$, $A\flat$

Chorus

Eb7 *Ab* *Eb* *Eb7*

They say that heav - en will wel - come those Who will
 They say say the we must all the meet bad up are there known To be
 They say say the good and the bad are known By the

mf

Ab *Eb* *Bb7* *Eb*

tell the King of their earth - ly woes; I can feel my
 judged a - like by on a the Lord that's fair; I can " "
 One who sits on the heav'n - ly throne; I can " "

Eb7 *Ab* *Eb*

load grow - ing soft and light, As I cross — ov - er
 " " " " " " " " " " " "

Bb7 *1-2 Eb* *A dim.* *Bb7(sus. Eb)* *Bb7* *3. Eb* *G mi.* *F mi.* *Eb*

WALLS — OF WHITE. 2.) When I
 " " " 3.) When I WHITE. —

YOU'RE SO DIFFERENT

Words and Music by
BLUE STEELE

Moderato

mf

fz

C Cmaj⁷ F Fmi. C Gaug. C

YOU'RE SO DIF-F'RENT from the girls that I have

Cdim. G⁷ D⁷mi. F⁶mi. G⁷ F A[#]mi. G⁷ D⁷mi.

met be - fore. YOU'RE SO DIF - F'RENT

8

G⁶ Ebmi. Dmi. G⁷aug. C G⁷aug. C D⁷ D⁷(b⁹)

from the rest; I love you more and more.

Each time I hold you in my arms, And

feel your fond ca - res, I love you, sweet -

heart, Be - cause you are mine, And so dif - f'rent from the

1. *C* Guitar Tacet
rest.

2. *C* *C6* *Fmi6* *C*
rest.

Young Freda Bolt

by
A. P. CARTER

Moderato

mf

1. A - mid by the Blue Ridge Moun-tains, There lived a she
 2. (Near) - by the lived Bur - en Har - mon, A boy she

maid - en fair, Whose life was pure as heav - en
 loved so well. And of these two young lov - ers

Whose heart was free from care. She dreamed of one
 A sto - ry I will tell. 'Twas late of one

Chords: F, Bb, F, Bb, Bbmi, F, F, Bb, F, G7, F, G7, C7, Gmi.7, C7, Gmi.7, C7, Bb, F

love and ro - mance, With heart so glad and free.
Thurs - day eve - ning, The stars were shin - ing dim

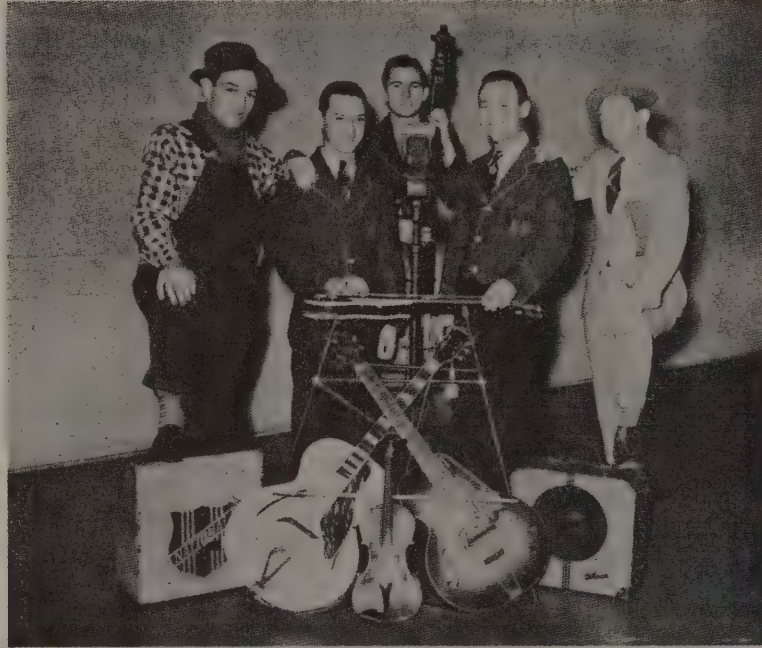
No gloom with in the fu - - - ture heart YOUNG
That Bur - en called his sweet - - - heart To

FRE - DA BOLT could see. Near him.
come and go with

Guitar chords: Bb, F, Bb, Bbmi, F, F, Daug., D7, G7, B dim., C7, C9, C6, C7, F, F#mi.6, C7, 4 F, Bb6, Bbmi, F

3). He told her on tomorrow
That they would surely wed.
But little was she thinking
He'd take her life instead.
They motored to Bent Mountain
A place so dark and lone;
And there her form so helpless
He placed beneath a stone.

4). Away from home and mother,
That Freda loved so well.
The bitter pain and anguish
No mortal tongue can tell.
Through tears she plead for mercy,
But heeding not her cry,
Young Harmon left his sweetheart
In agony to die.



THE RICE BROTHERS AND THEIR GANG

The Rice Brothers started their act during 1935 in Roanoke, Virginia. The brothers are Hoke and Paul and their gang consists of from five to ten boys and girls. Hoke, who used to work with Clayton McMichen back in 1925, is the master of ceremonies while Paul does the comedy.

The Rice Brothers And Their Gang, singing both hillbilly and popular songs, make personal appearances nightly and stay booked up five to eight weeks in advance. Hoke Rice has made about 250 recordings for various companies; the brothers and their gang are now under contract to Decca Records.

You Can Depend On Me

Words and Music by
Charles Carpenter
Louis Dunlap and
Earl Hines

Moderato

Piano introduction in G major, 4/4 time. The melody is played in the right hand with a moderate tempo. The left hand provides a harmonic accompaniment. The piece begins with a mezzo-forte (mf) dynamic.

Voice

First vocal line with guitar chords. The melody is in G major. The lyrics are: "Dear one you were all I had, — And that's why I feel so bad, — To". The piano accompaniment continues with a mezzo-piano (mp) dynamic.

Chords: Amⁱ, F7, Amⁱ, Cmi.6, G, Gaug., Emⁱ, G.

Second vocal line with guitar chords. The melody continues. The lyrics are: "think that you will be so far a - way." The piano accompaniment continues with a mezzo-piano (mp) dynamic.

Chords: Bmi.7, C#dim., D7, Amⁱ.7, D7, G, G#dim., Aomi, F7, E7.

Third vocal line with guitar chords. The melody concludes. The lyrics are: "Love's a game where stakes are high, — So be - fore we say, 'Good-bye', — I've". The piano accompaniment continues with a mezzo-piano (mp) dynamic.

Chords: Amⁱ, F7, Amⁱ, Cmi.6, G, B, Dmi.6, E7.

A mi. B7^{b5} A mi.6 A7 D7 A mi.7 D7 C mi.6 D7

on - ly this, my fare - well words, to say:

mf

Chorus E7 A mi. G#dim. A9 D7 B mi.7 G6 B mi.6 C#dim.

Though you say we're through, I'll al - ways love you, And

mf

A mi.7 D7 D7 aug. G6 F#6 G6 D mi.6 E A mi. G#dim.

YOU CAN DE - PEND ON ME. Though some - one you've

f

A9 D7 B mi.7 G5 B mi.6 C#dim. A mi.7 D7 D7 aug.

met, Has made you for - get, You know you can count on

me. I wish you suc - cess, Loads of hap - pi -

ness, But I must con - fess, I'll be lone - ly; If

you need a friend, I'm yours to the end, And YOU CAN DE-

-PEND ON ME. Though ME.

You Can Depend On Me 3

The musical score is written for guitar and piano. The guitar part is in treble clef with a key signature of one sharp (F#). The piano part is in grand staff (treble and bass clefs). The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system contains the lyrics 'me. I wish you suc - cess, Loads of hap - pi -'. The second system contains 'ness, But I must con - fess, I'll be lone - ly; If'. The third system contains 'you need a friend, I'm yours to the end, And YOU CAN DE-'. The fourth system contains '-PEND ON ME. Though ME.'. Above the vocal line, guitar chords are indicated with diagrams and text labels. The piano accompaniment includes various musical notations such as eighth notes, sixteenth notes, and rests, with some measures marked with an '8' indicating a specific rhythm. The score concludes with a double bar line and the title 'You Can Depend On Me 3'.

Guitar Chords:

- System 1: G, C9, G6, G7, Dmi.7, G7, C6, G#dim. A mi.7
- System 2: A mi., A9, A6, A7, A6, A7, A9, D7
- System 3: A mi., G#dim., A9, D7, Bmi.7, G6, Bmi.6, C#dim., Ami7, D7
- System 4: D7 aug., 1. G, C9, Ami.6, B, F7, E7, 2. G, F6, F#6, G6

G Ami.7 G Ami.7 G D7 C D7 Bmi.7 G

WAY. _____ We did our best, dear, it just had to
 " " " " " no one was to

D7 G D7 C D7 G C G D7 D6 D7

be; blame; And still I have you, I In my mem - o - ry.
 And in my heart, dear, I love you just the same.

G G dim. C G C6 C aug. C D7 C D7

Skies that were once blue have all turned gray; I guess IT
 Now that it's ov - er, now we must pay; " " "

1. G Ami7 G 2. G Ami7 G

HAD TO BE THAT WAY. _____ I've WAY. _____

Why Do You Treat Me Like The Dirt Under Your Feet

Words and Music by
JIMMIE DAVIS
CHARLES MITCHELL

Moderately Bright

mf

8

mf

mf

Chord diagrams shown above the staff:

- E^b
- B^b aug.
- E^b
- E^b dim.
- E^b
- D^7
- E^b7
- A^b6
- A^b6 mi
- E^b
- E^b dim.
- A^b
- B^b
- E^b
- G mi.
- F mi 7
- B^b7
- E^b
- B^b7 aug.
- E^b
- E^b dim.
- E^b
- E^b7
- A^b6
- A^b mi.
- B^b7
- E^b
- E^b dim.
- A^b
- B^b

I'm so lone - some and oh, so blue. — Gee, I've tak - en a lot from you. — Why do you treat me like the

dirt un - der your feet? — Just when I thought you loved me you grew tired. —

And like a play-thing I was cast a-side, — Now, why do you treat me like the dirt un - der your

E^b A^b6 $A^b6\ mi$ E^b $G7$ C $G\ mi.$ $A7-5$ $D7\ aug.$ $D7$ $G\ mi.$

feet? _____ You held my heart, my life my soul with - in _____ your hand; —

B^b $C7$ $C7-5$ $F7$ B^b $F\ mi^9$ B^b7 $B^b7\ aug.$

I played the game, it seems I've lost, — gee I don't un - der stand. _____ 'Cause

R.H.

E^b $B^b7\ aug.$ E^b $E^b\ dim.$ E^b $B^b7\ aug.$ E^b7 A^b6 $A^b\ mi6$ B^b7 E^b $E^b\ dim.$

I'm in love _ with you, don't know why. Gee, I'd do. an - y thing, ev - en die; — So Why Do You Treat Me Like The

A^b B^b $1. E^b$ A^b6 $A^b\ mi6$ E^b $E^b\ dim.$ B^b7 B^b7 $2. E^b$ A^b6 $A^b\ mi6$ $E^b\ aug.$

Dirt Un - der Your Feet. _____ Feet. _____

Parking Meter Blues

Words and Music by
JOHNIE HODGES

Moderate Blues Tempo

1. When you're broke — and driv - in' 'round, — You can't ev - en, park — down
2. I'm a sot — but I know I've got — Them old Park - in' Met - er

town. Blues. When you're broke — you can't ev - en park — down
I'm a sot — but I know I've got — those

town. blues. — You will drive right up — and the
It's the worst old blues — that I

The musical score is written for guitar and piano. The guitar part is on a single staff with a key signature of one flat (Bb). The piano part is on two staves (treble and bass clef). The score is divided into four systems, each with a vocal line and piano accompaniment. The guitar chords are indicated by diagrams and labels above the staff.

System 1: Chords: C9, C6, C7, F, Ab7. Lyrics: flag shows red; The old park in' met - er must now be fed. / ev - er had; I had blues be - fore but not half as bad.

System 2: Chords: C, C#dim. A7, Dmi.7, G7, G7 aug. Lyrics: I'm half shot but I know I've got Them old park - in' met - er blue -

System 3: Chords: C, Bdim. A7, Dmi.7, G7, G7 aug. Lyrics: hoos - es, Them old PARK-IN' MET-ER BLUES

System 4: Chords: C, C#dim. D7mi. G7 aug., 4-C, Ab7, C6. Lyrics: (No lyrics for this system)

3.) My best gal, she's turned me down, Just because I don't park down town.
 My best gal, she's tryin' to turn me down.
 She say's "Here's a place, let's park right here," I looked at the meter then broke her ear;
 I'm half shot but I know I've got them old parkin' meter bluehooses, Them old PARKIN' METER BLUES

4.) Time has come when the flivver won't run, I've run out of gasoline
 Time has come, I've run out of gasoline.
 So I'm parked right here, cop is on my trail; The red flags showin', Now I'm in jail.
 I'm half shot but I know I've got them old parkin' meter bluehooses, Them old PARKIN' METER BLUES.

DON'T BE BLUE

Words and Music by
FLOYD TILLMAN

Brightly

mf

G *A7* *A#mi. Bmi.*

DON'T BE BLUE,— My dar-ling, don't you cry. — You know I

mf

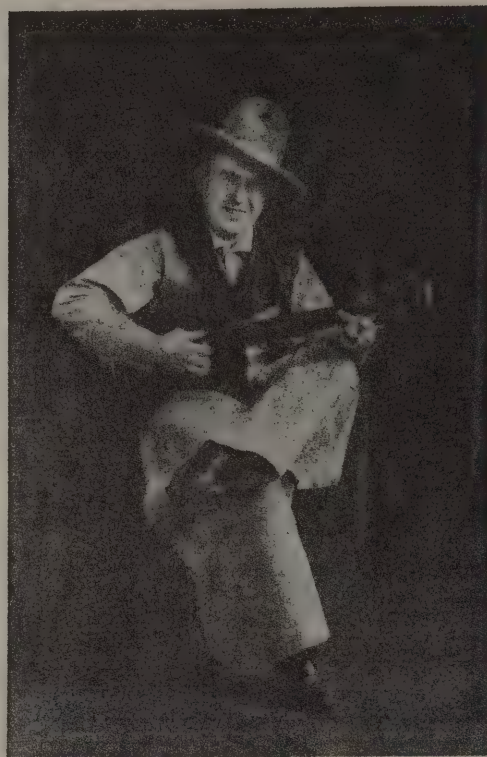
A7 D7 G C#dim. A7mi. D7 D7aug. G

love you true. — Tell your trou - bles and your

A7 A#mi. Bmi. A7 D7 G

cares "Good-bye;" — And dar - ling, Don't be blue. —

G7 G dim. G7 C (susp D)
 Dry your tears and all your sor - - -
 C E dim. E7 E dim. E7 8 Eb7 E7 A7 8 D7 8
 row; As man - y years — come back to - mor - row
 G A7 A#mi. B mi.
 Don't for - get — you know I love just you; — And, dar - ling,
 A7 D7 1 G D dim. D7 D7 aug. 2 G A7mi. G D7 G
 DON'T BE BLUE. BLUE.
 Don't be blue



ARIZONA RED

Arizona Red, whose real name is Ed McBride, was born in Wilmot, Arizona. Before he turned to singing, he worked in the silver mines of Arizona and also rode the range.

Red has been singing on the radio now for fourteen years, including one year in France, where he was featured on Radio Normandy. Here in New York, he has had as many as three and four commercials a day, six days a week. With all of this, he still manages to find time to record for RCA Victor and to write cowboy songs.

Ed McBride is married, has three little boys (Eddie, age 7, Tommie, 4, and Dale, 1) and enjoys his quiet home life.

I Bought A Rock For A Rocky Mountain Gal

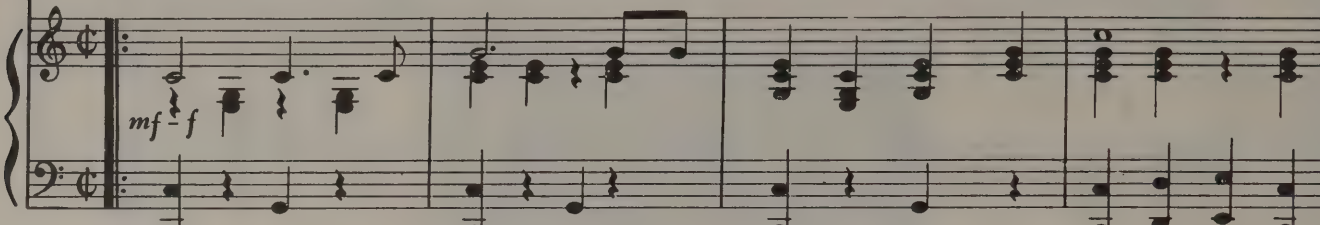
Words and Music
by Dave McEnery
(Red River Dave)

Bright Tempo

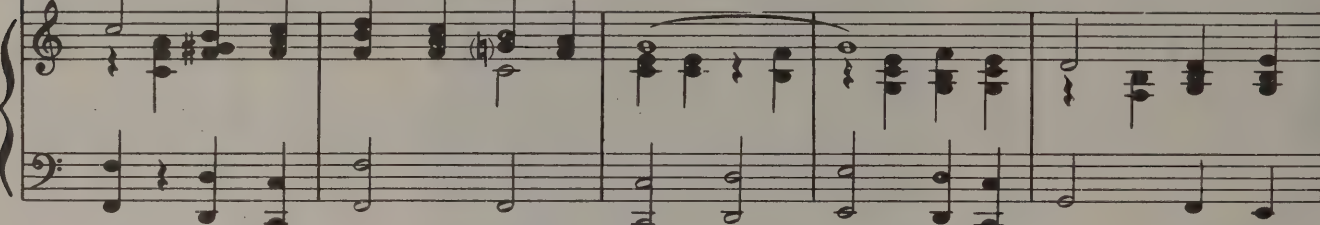
The musical score is written for piano and voice. It begins with a piano introduction in C major, marked 'Bright Tempo' and 'f' (forte). The introduction consists of two staves of piano accompaniment. The first system of the song features a vocal melody line with lyrics 'Rid-in' on the trail and sing-in' all the way I did some pur-chas-in' and a piano accompaniment. Above the vocal line are guitar chord diagrams for C, F, C, G aug., G mi.6, and A 7. The second system continues the vocal melody with lyrics 'in the town to-day; Hur-ry up—there, Pin-to, Get a-long there,' and piano accompaniment. Above the vocal line are guitar chord diagrams for D7, G 7, C, C, and F. The third system concludes the song with the lyrics 'Pal. I just bought a rock for a Rock-y Moun-tain gal.' and piano accompaniment. Above the vocal line are guitar chord diagrams for C, F, C, C# dim., G 7, and C. The piano accompaniment throughout the song is in C major, with a key signature of one sharp (F#) in the treble clef and a key signature of one flat (Bb) in the bass clef.

Chorus 

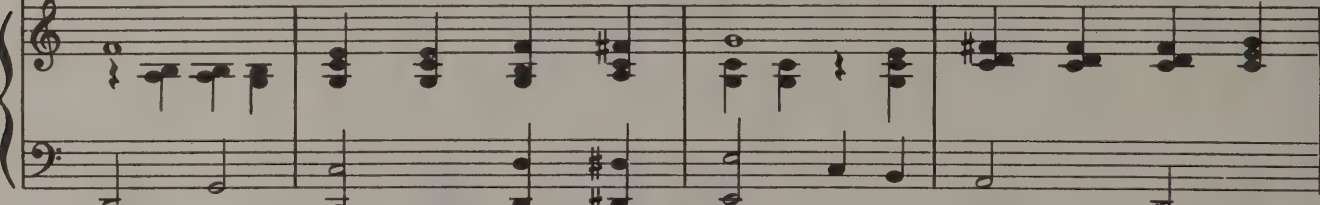
1. I BOUGHT A ROCK FOR A ROCK - Y MOUN - TAIN GAL,
 2. I BOUGHT A ROCK FOR A ROCK - Y MOUN - TAIN GAL,
 3. I BOUGHT A ROCK FOR A ROCK - Y MOUN - TAIN GAL,



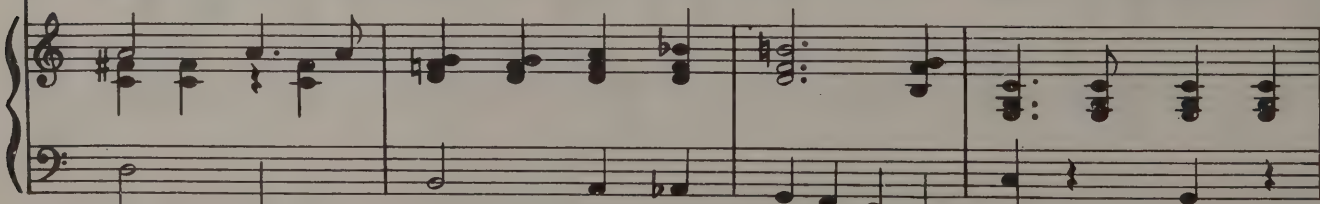
And she is gon - na be my bride. _____ Ve - ry soon
 That was a year a - go to - day. _____ We — set - tled
 But that was twen - ty years a - go. _____ How the years slip



too, We will say, "I do", And we'll set - tle
 down by; quite a piece from town; And we're both so
 by; How the time does fly; Now we have a



down where the skies are al - ways blue. A thou - sand head of
 hap - py with the Rock - ies all a - round. — Soon, she's gon - na
 daugh - ter with a twin - kle in her eye. — There's a ranch - er's



Cat - tle on the range-land; Got a ranch, a
 rock a tin - y cra - dle; In it you will
 son a cross the val - ley, Al - ways got his

C7^o B7^o C7

E^{oo} C6^o C7^{aug.} F

barn, and big cor - ral; Sold a hun - dred head of
 find our lit - tle pal; So I put the rock in
 horse in our cor - ral; But we don't mind his

mf

F^{#dim.} C^{oo} F^{#dim.} G7^{ooo} A7^o D7^o

stock, So a Just to buy a rock, For my sweet lit - tle
 hock, For he cra - dle she could rock, For My sweet lit - tle
 knock, For just bought a rock, For our sweet lit - tle

G7^{ooo} F G7^{ooo} 1. C^o F^{#dim.} G7^{ooo} 2. C^o F9 Fmi.6 C^{oo}

Rock - y Moun - tain Gal. Gal. Gal.
 Rock - y Moun - tain Gal. Gal. Gal.
 Rock - y Moun - tain Gal. Gal. Gal.

f *fz*

EASE MY TROUBLED MIND

Words and Music by
BUSTER JONES

Blues Tempo

mf

F

1.) I love you, you love me; We'll cling to-gether like
2.) husband leaves town, you're feel - in' blue; You're down in the dumps, - don't

mf

C7 *F* *G7* *Dmi7* *G7* *Dmi7* *G7*

fish in the sea. do. You can come a - round just an - y old time, And
know what to do. " " " " " " " " " "

C7 *Db7* *C7* *C7 aug.* *F*

Guitar tacet -----

I'll do my best to ease your trou - bled mind, - Oh yes, Oh, yes;

C7

B dim. 1. F C7 2. B dim. F C7

I'll do my best to ease your trou - bled mind. 2. If your trou - bled mind. 3. You've

F C7 F G7 D7mi

got the blues, you're feel - in' low Your grip is packed and you're read-y to go. You can come a-round just

4. Look here, Baby, - listen to me, — Don't start ramblin' with your sting - er-ee.

mf

G7 Dmi7 G7 C7 Guitar tacet Db7 C7 C7 aug.

an - y old time, And I'll do my best to EASE YOUR TROU-BLED MIND. Oh, yes; Oh,

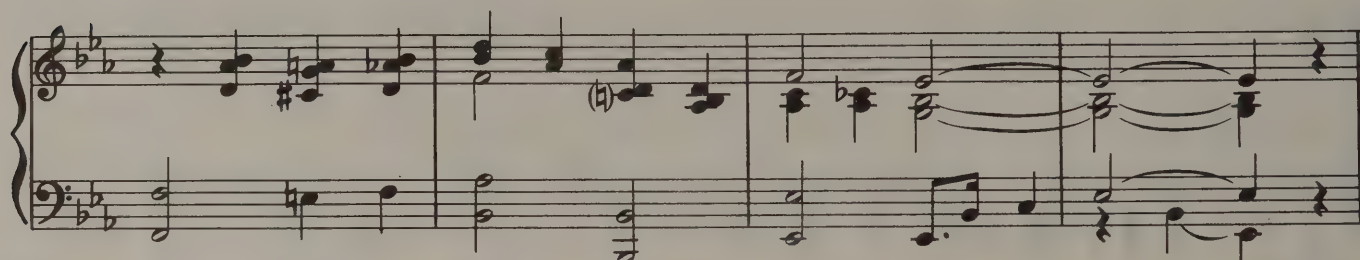
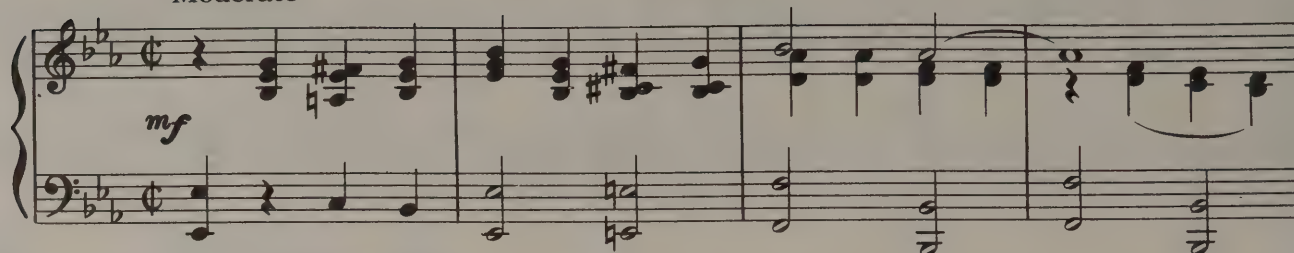
F C7 F dim. F F dim. F

yes; I'll do my best to EASE YOUR TROU-BLED MIND. TROU - BLED MIND.

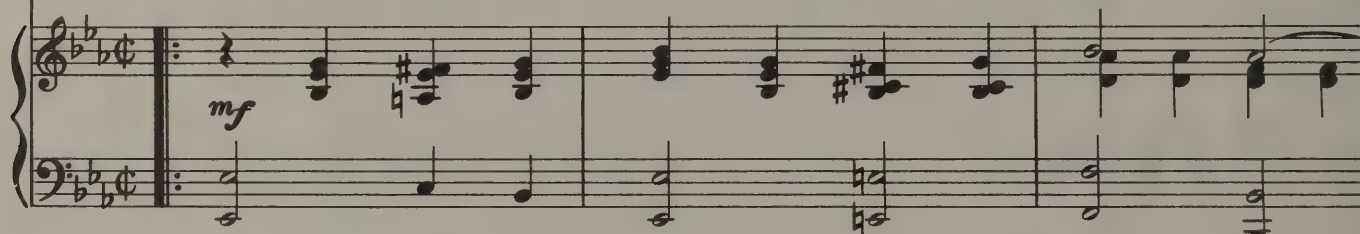
I DIDN'T KNOW

Words and Music by
FLOYD TILLMAN

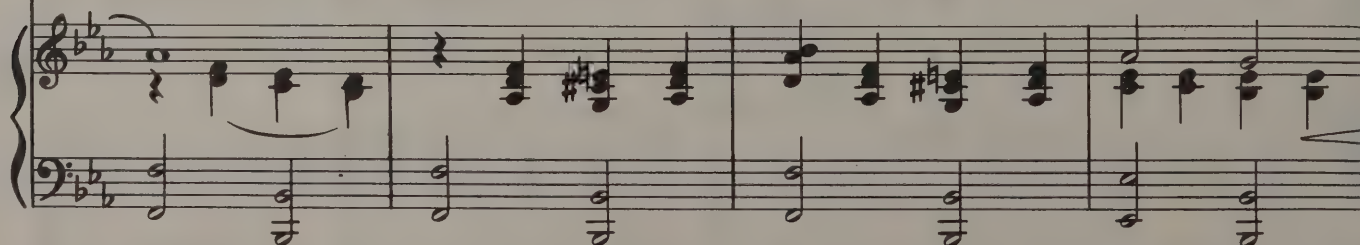
Moderato



1.) I DID - N'T KNOW you did - n't love me; _____
2.) I DID - N'T KNOW you'd found an oth - er; _____



I thought you thought the whole world of me. _____
You went too far and then went fu'th - er. _____



And now you've gone and I'm so lone ly;
 You said there'd nev - er be no oth - er;

I DID - N'T KNOW you did - n't
 I DID - N'T KNOW you'd found an -

1-2-3 4.

love me. oth - er.

3.) I DIDN'T KNOW I couldn't trust you;
 I DIDN'T KNOW that you'd be untrue.
 I never thought you'd make me feel blue;
 I DIDN'T KNOW I couldn't trust you.

4.) I DIDN'T KNOW you didn't love me;
 I swear by stars 'way up above me,
 I'd always thought you loved me only.
 I DIDN'T KNOW you didn't love me.

The Hobo's Lament

by
DON Mc COWAN
HAROLD MOON
GERALD GRIFFIN

Note: Make an extra repeat of Letter B for 7th Verse

Moderato

1.) I'm a **(A)** rid - in' a - long on a freight train, ——— Bound for God
a boy's best friend is his moth - er, ——— And now that I'm

on - ly knows where. ——— I ran off from home just this morn - ing
leav in' her side, ——— I know that I'll ne'er find an oth - er, ———

And my heart is heav - y with care. ——— 2.) I
Who my cares and trou - bles will hide. ——— 3.)
5.) As
6.)

Repeat both **(B)** times

quar - reled with my — old fath - er ——— Bout the wrongs and the things I had
rid - ing a - long on the freight train ——— My — dear moth - er's voice I can
soon as this train stops for a wa - ter, ——— I'll — hop off, go back to my
(B) rid - in' back home on a freight train, ——— And my dear moth - er's voice I can

done. _____ He called me a trou - ble - some loaf - er, _____ Not
 hear _____ She's say - ing "Oh, son, do not leave me; _____ It is
 home, _____ And ask fath - er's par - don and prom - ise _____ My
 hear _____ And to say ne'er a gain, "Son, do not leave me", _____ As

fit to be called his son. _____ As I'm _____
 more than my poor heart can bear. _____
 moth - er I nev - er will roam. _____
 I'm com - ing back, Moth - er dear. _____ Soon _____

(C) Yodel

They

D.S.

7.) So boys, take a wanderer's warning,
 And don't break your poor mother's heart.
 Stand by her side for she needs you,
 And let nothing ever you part.

Who's That Knocking At My Window

Words and Music by
A.P. CARTER

Moderately bright

1.) Who's that knock - - - ing at my win - dow? _____ Knocks so
2.) way, _____ Don't wake my moth - er, _____ For love's a

hard _____ and won't come in. _____ It's your
thing _____ she can't en - dure; _____ She's been the

own _____ true heart-ed lov - er; _____ Rise you up
ruin _____ of many a lov - er; _____ She'll be the ruin

and let - him in _____ 2.) Go 'way go more. _____ 3.) I've come to
of man - y

whis - - - per in your ear, love, _____ Do you think _____ it an - y
way, _____ don't wake my fath - er, _____ For he is on _____ his bed of

harm; _____ I've come to wean _____ you from your moth - er, _____ Pray trust your
rest; _____ And on his breast _____ he carries a wea-pon, _____ To kill the

self _____ in your dar - ling's arms. _____ 4.) Go 'way go
one _____ that I love best.

mp-mf

1 C F6 C G7 2 C F6 C G7

C G7 aug. C G7 C Ebmi F#dim

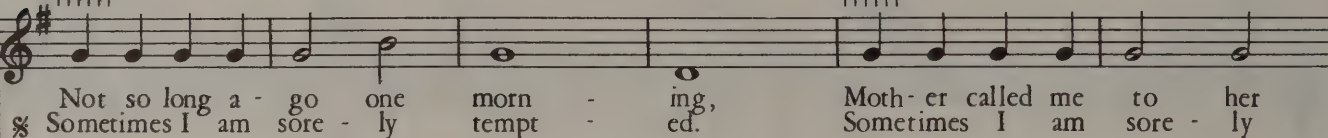
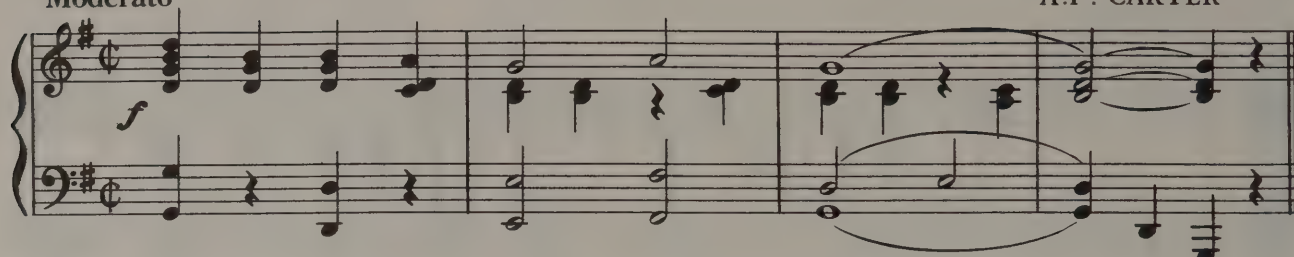
G7 Dmi C G7 C C#dim.

D7mi G7 1 C F6 C G7 2 C F6 Cdim. C6

JUST A FEW DAYS MORE

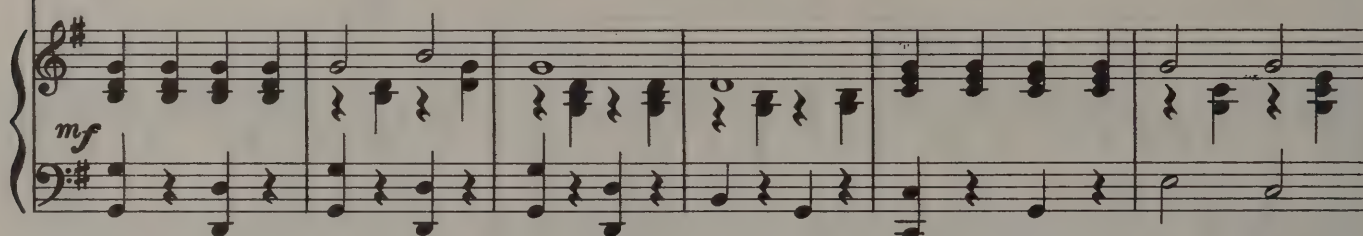
Words and Music by
A.P. CARTER

Moderato



Not so long a - go one morn - ing,
Sometimes I am sore - ly tempt - ed.

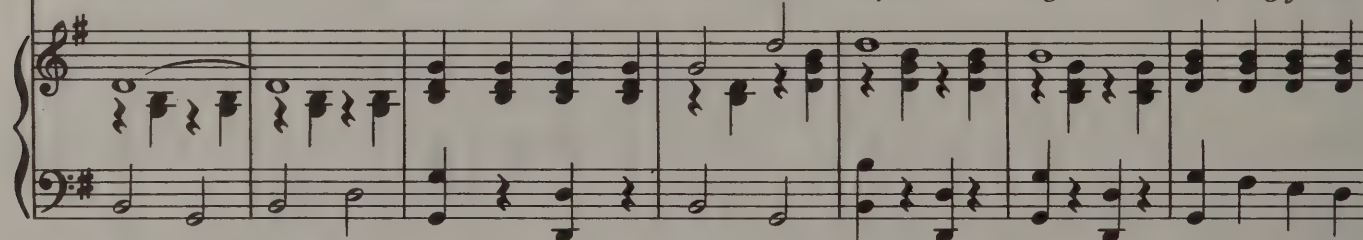
Moth - er called me to her ly
Sometimes I am sore - ly



bed. _____
tried. _____

Then she threw her arms a - round me;
But to ov - er come I'm try - ing,

Lis - ten to the
Tak - ing Jes - us



A7

D

A7

D7

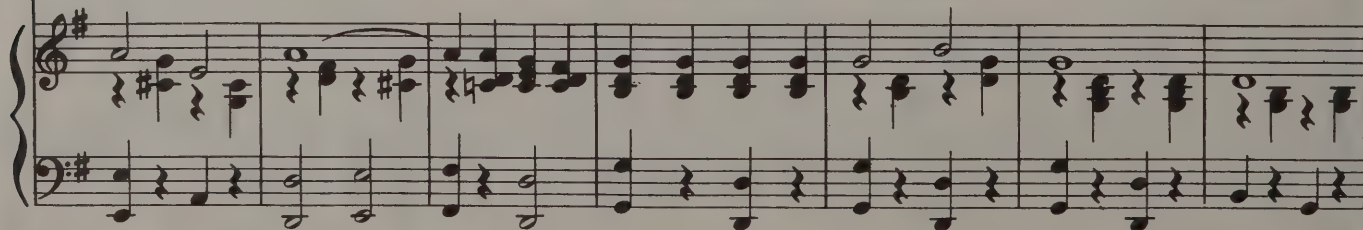
C

D7

G

words she said: _____
as my guide. _____

"Dar - ling, I am go - ing to leave you;
Oh, sometimes the path seems rug - ged.



But you'll not be left a - lone. _____ Jes - us will pro - tect and keep
 But it on - ly makes me pray; _____ And I know if I keep

shield you Af - ter he has car - ried me home." _____
 try - - ing, I'll see my mo - ther some sweet day. _____

Chorus JUST A FEW MORE DAYS of sor - - row, JUST A FEW MORE DAYS of

pain. _____ JUST A FEW MORE DAYS of cloud' - - ness,

JUST A FEW MORE DAYS of rain. _____ Then I'm going to

live with Jes - us. He has got a home pre -

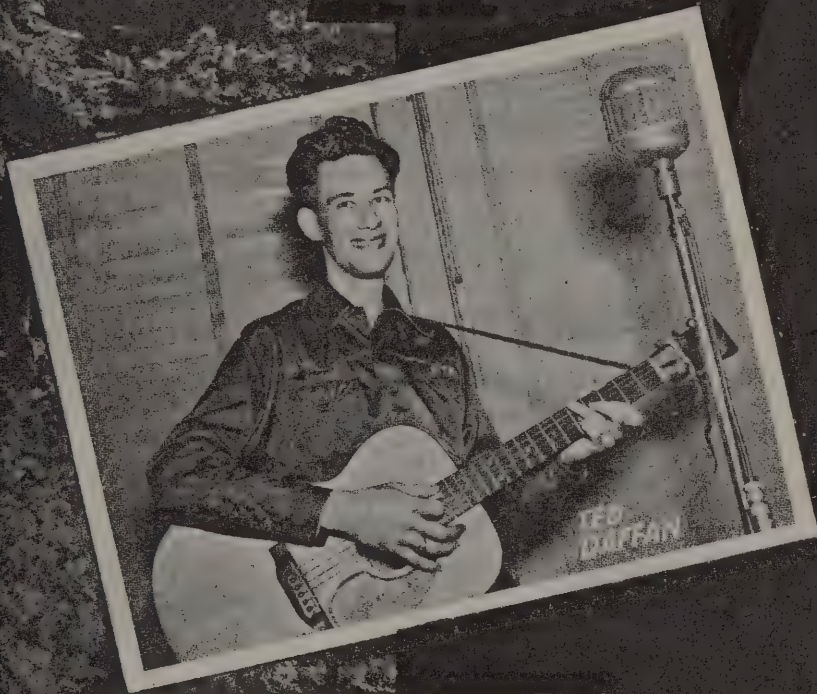
pared. _____ Then I'll join the ho - ly an - gels;

Moth - er will be wait - ing there. _____

Just A Few Days More - 3

D.S. al FINE

HIT PARADE of 1941



Including
"WORRIED MIND" "OVER THE RIVER"
"CHANGES EVERYTHING" "MY MARY"
"JUST BECAUSE"

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HILLBILLY HIT PARADE OF 1941

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DON'T LEAVE NOW

By
SLIM WEST and
JIMMIE DAVIS

Mode rately Bright

mf

F C6 D7 G7 Dmi7 G7 Dmi7 G7

I know I've been a no-good Just runnin' a-round this town

mf

C7 C7 Aug F F#dim Gmi7 C7 C7 Aug

Drink-in and gamblin' with my last dime. But

F C6 D7 G7 Dmi7 G7

now that you are leav-in It makes me re-al-ize Just

how I've been mis - treating you all this time.

CHORUS

DON'T LEAVE NOW I'll re - pay you some - how For all of the

trouble I've brought to you. I've had my way and I

found it does - n't pay Please hon - ey, stay, don't leave now.

DON'T LEAVE 3

B \flat F

Your hair has turned to sil - ver, You've been ve - ry blue;

G7 Dmi 7 G6 C7 Gmi 7 E \flat mi C7 Gmi 7 C7 F

But it does n't matter, Cause I'll make it all up to you. I've had my

D7 G7 C6 A \flat mi Gmi C7

way and I found it does - n't pay Please, hon - ey, stay, don't leave

1. F F dim C7 Gmi 7 C7 C7 Aug 2. F B \flat 9 C7 Aug F 9

now now

3

f

DON'T LEAVE 3

Worried Mind

Words & Music
by
JIMMIE DAVIS & TED DAFFAN

Moderato

Guitar Tacet

1. You promised me love that would nev - er die That promise you
 2. I gave you a ring, I gave you a home You promised me
 3. And when I was down, you just left me there I needed you
 4. You promised me love that would nev - er die That promise you

made was on - ly a lie now af - ter you've gone,
 true that you'd ne - ver roam I bought you fine clothes
 so But you did - n't care you found a new love
 made was on - ly a lie now af - ter you've gone

all a - lone I'll pine For all that I've got is a WORRIED
 and I bought you wine But all that you gave is a WORRIED
 and a home so fine But all that I've got is a WORRIED
 all a - lone I'll pine For all that I've got is a WORRIED

C F6 C Guitar Tacet C7 F

MIND _____ You promised me love _____ that would nev - er die _____
 MIND _____ I gave you a ring, _____ I gave you a home _____
 MIND _____ And when I was down, _____ you just left me there _____
 MIND _____ You promised me love _____ that would nev - er die _____

G7 C F6 Fmi G7 Guitar Tacet

_____ That promise you made _____ was on - ly a lie _____ Now af - ter you've
 _____ You promised me true _____ that you'd nev - er roam _____ I bought you fine
 _____ I needed you so _____ but you didn't care _____ You found a new
 _____ That promise you made _____ was on - ly a lie _____ Now af - ter you've

C7 F G7 C

gone, _____ all a - lone I'll pine _____ For all that I've got _____
 clothes _____ and I bought you wine _____ But all that you gave _____
 love _____ and a home so fine _____ But all that I've got _____
 gone _____ all a - lone I'll pine _____ For all that I've got _____

G7 1-2-3 C F6 C Guitar Tacet 1 4 C G7 C

_____ is a WORRIED MIND. _____ I gave you a
 _____ was a WORRIED MIND. _____ And when I was
 _____ is a WORRIED MIND. _____ You promised me
 _____ is a WORRIED MIND. _____

(I'll Come Back Dear)

If You're Still In Love With Me

Bv
JIMMIE DAVIS
&
BUDDY JONES

mf

C D7 G D7 G D7mi G7 C C#7 D7 A7mi

IF YOU'RE STILL IN LOVE WITH ME, dear, Just like you used to be. I'll come back, dear, and we'll

mp


D7 G G# dim D7 G D7 G D7mi G7

both for - get the past. But if it can't be that way, dear, I'm

C C#7 D7 A7mi D7 C D7 G

sure 't would nev - er pay; I'll come back, dear, IF YOU'RE STILL IN LOVE WITH ME.

CHORUS



1. I'll come back, dear, IF YOU'RE STILL IN LOVE WITH ME. _____ For I
 2. I'll come back, dear, IF YOU'RE STILL IN LOVE WITH ME. _____ For I
 3. I'll come back, dear, IF YOU'RE STILL IN LOVE WITH ME. _____ For I've

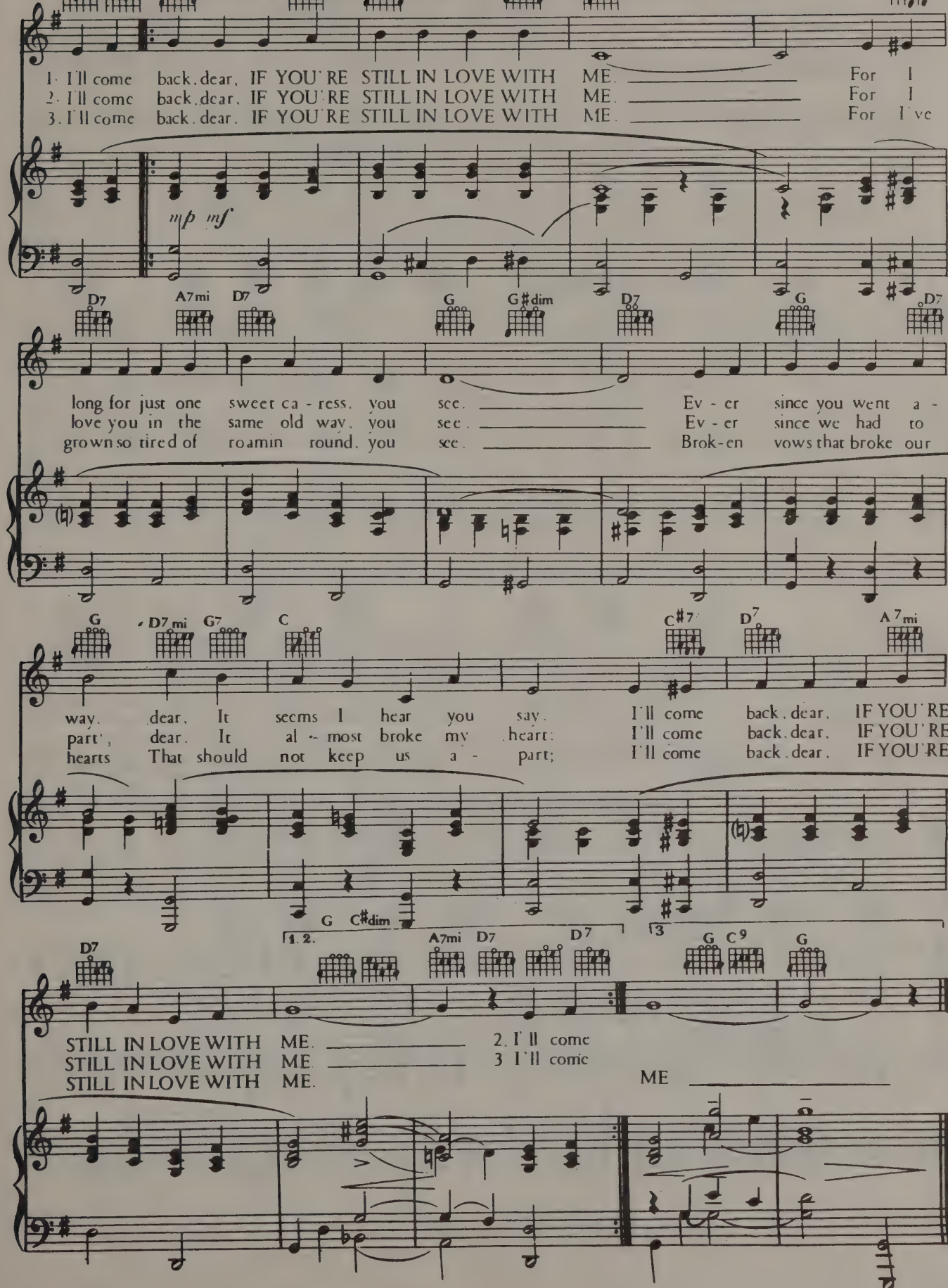
mp mf

long for just one sweet ca - res, you see. _____ Ev - er since you went a -
 love you in the same old way, you see. _____ Ev - er since we had to
 grown so tired of roamin' round, you see. _____ Brok-en vows that broke our

way, dear, It seems I hear you say, I'll come back, dear, IF YOU'RE
 part, dear, It al - most broke my heart, I'll come back, dear, IF YOU'RE
 hearts That should not keep us a - part, I'll come back, dear, IF YOU'RE

1. 2. 3.

STILL IN LOVE WITH ME. _____ 2. I'll come
 STILL IN LOVE WITH ME. _____ 3 I'll come
 STILL IN LOVE WITH ME. _____ ME _____



The Building Of Boulder Dam

Words and Music by
BEN KANTER

Moderate WALTZ Tempo

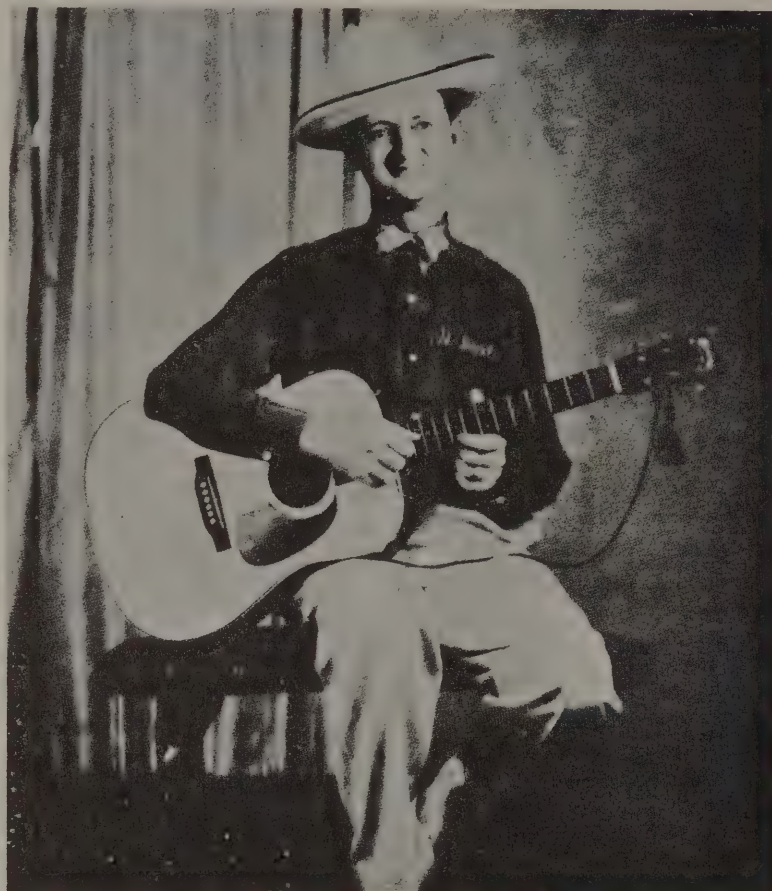
mf

1 You've all heard the sto-ry that's cov-ered with glo-ry, a sto-ry a -
 2 He worked on a scaf-fold and nev-er was bat-tled while work-ing he

bout Un-cle Sam _____ How old Moth-er Na-ture was
 nev-er would sham _____ His loved ones at home were de -

chal-lenged and changed by THE BUIL-DING OF BOUL-DER DAM.
 pend-ing on him at THE BUIL-DING OF BOUL-DER DAM.

Guitar Chords: F, C7, F, C7, Bb, F7, Bb, D7, Gmi, F, A7mi, G7, C7, Gmi7, C7, F, C7, F, C7, F, Bb, F7, Bb, D7, Gmi, F, G7mi, F, C7, F.



AL DEXTER

Al hails from Jacksonville, Texas. He confesses that he remembers little of his early boyhood except for some of the highlights, such as the day his father bought an organ. It was through picking out ditties and comedy songs on this organ that he was launched on a musical career. From then on, Al turned to the mouth harp, banjo and finally to the guitar, which became his real musical love because he felt it was the best accompaniment for his singing.

After finishing high school, he left home, wrote songs, joined a traveling show and then managed to get his first radio program using a home-made guitar.

A recording company talent scout heard Al sing an original song in New Orleans. He immediately signed him to make records and for the past seven years, Al Dexter has been one of our favorite recording artists.

SOUTH

Lyric by
RAY CHARLES

Music by
BENNIE MOTEN &
T. HAYES

Moderato

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with chords and a trill, while the left hand provides a steady bass line. Dynamics include *f* and *mf*.

E \flat

Vocal line in B-flat major, 4/4 time. The melody is simple and soulful, with a trill on the final note of the first phrase.

Down be - low that old Dix - on Line,

There's a place that

mf

Piano accompaniment for the first vocal phrase. The right hand plays chords and the left hand plays a steady bass line. Dynamics include *mf*.

B \flat 7



Vocal line for the second phrase. The melody continues with a trill on the final note.

real - ly is fine —

Don't you know jus' what I'm talk - in' a - bout!

Piano accompaniment for the second vocal phrase. The right hand plays chords and the left hand plays a steady bass line.

E^b *E^b*

Y'wan-na find out? Then take a trip with me Down be-low that old Dix - on Line,

mf

B^b7

Where the sun is hap - py to shine. Where a friend-ly face is

F⁹ *B^b7* *E^b*

com-mon to see, That's where I'm long - in' to be. _____

Chorus *B^b7* *B^bdim* *B^b7* *E^b* *B^b Aug*

Where the folks are hap - py and gay, _____ And the eas - y way is the right

mf

way. Where the bees make hon-ey all day, Don't you know you're right next to

mf

Chords: Eb, Bb7, Bb dim, Eb, tacet

heav- en down South. Where the moon shines mel-low and bright, And the breez-es play tag with the

mf

Chords: Ab7, Eb, Bb7, Bb dim, Eb, Bb9 Aug

night. There's where those sun-down gals hold you right;

mf

Chords: Eb, C7, E dim, Fmi

Lawd - y, how I love the South. _____ Where the South. _____

f *mf* *f*

Chords: Eb, C7, F9, Bb7, Eb, Bb dim, Eb, Bb7 Aug, Eb6

1. 2.

Some Must Win

Some Must Lose

Words and Music by
JIMMIE DAVIS &
LOU WAYNE

Moderato

mf

SOME MUST WIN, some must lose, But I won't sing the blues, In this
SOME MUST WIN, some must lose, But I won't sing the blues, Though I'm

world on - ly sor - row I've known. I won't stand in your
heart - sick, I'll nev - er com - plain. Af - ter laugh - ter comes

way, If you mean what you say, I'll go on down life's path all a - lone.
tears, And I know through the years, You will long for my love once a - gain.

Chords: F, Fdim, F, C6mi, D7, Gmi, G7, G7-5, C7, Cdim, C7, Bb, C7, F, Fdim, F, Cmi6, D7, Gmi, G7, G7-5, C7, Cdim, C7, F, Bb

F Guitar tacet C7 C dim C7 C9Aug F C B dim
 Though the years may be emp - ty and end - less, There is
 When no - bo - dy will call you their sweet - heart, And you've

C7 C dim C7 Bb C Aug F Gmi G7 G7-5
 no oth - er way I can choose. When we whis - per, "Good-
 seen life from all of its views, Just re - mem - ber the

C6mi D7 Gmi G7 G7-5 C7 C dim C7
 bye", Please don't laugh if I cry; It is said SOME MUST WIN, some must
 day That you threw love a - way. It is said SOME MUST WIN, some must

1. F Dmi C7sus F C7 Guitar tacet 2. F Bb F
 lose. SOME MUST lose.

mf *poco rit.*

You're My Darling

Words and Music by
JIMMIE DAVIS

Moderato

mf

G

G 7

C

C # dim

YOU'RE MY DAR - LING, and I love you, But I
When I wan - der in the moon - light, All a

mp *mf*

D 7 *F # dim* *D 6* *D 7* *G* *G 6* *G* *G*

know that you'll nev - er be mine; In my heart dear,
I can hear you

mp *mf*

G 7 *C* *C # dim* *D 7* *F # dim* *D 6* *D 7*

I a - dore you; YOU'RE MY DAR - LING, my sweet - heart,
whis - per, "Good - night," YOU'RE MY DAR - LING, I'll al - ways be

G C C mi G G G7 C

vine _____ Some-thing hap - pened _____ and we part - ed; _____
 true _____ I will al - ways _____ wait for you, dear, _____

8

C #dim D7 F#dim D6 D7 G G6 G

I don't know who was real - ly to blame; _____ Makes no
 E - ven though it's in hea - ven a - bove. _____ I'll be

G G7 C C #dim D7

dif - frence _____ how it start - ed; _____ YOU'RE MY DAR - LING, MY
 wait - ing, _____ hop - ing, pray - ing; _____ YOU'RE MY DAR - LING, MY

mp *mf*

8

F#dim D6 D7 G C #dim D7 Guitar tacet 1. 2. G C6 C #dim G

love just the same _____ When I love. _____
 sweet - heart my _____

mf

DAISY MAY

DAISEY MAE

Moderato

FLOYD TILLMAN


Voice

Oh, DAIS - Y MAY my hon - cy. Oh DAIS - Y MAY When
Your ev' ry - thing, your ev' - ry song that I sing, Your

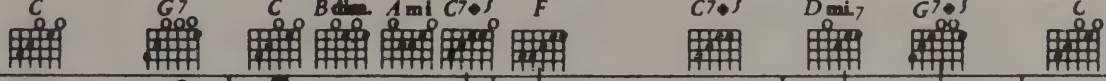
I'm with you my darl - ing all my cares go 'way. Oh, don't you
love - ly litt - le hands look love - ly with that 'ring It won't be

know sweet - heart that I hear that love you so 'Cause you're my darl - ing prec - ious DAIS - Y
long be - fore we wedd - ing song, And you'll be mine all mine, my DAIS - Y


Guitar Chords: C, G7, C, D mi, C7, F, C, G7, C, Bdim, Ami, C7, F, C7, Dmi7, G7, C, C, G7, C, Bdim, Ami, C7, F, G7.




MAY. _____ So nice and neat with kiss - es so have that ver - y
 MAY. _____ How can I wait un - til we have that fin - al



sweet date, In And my o - pin - ion darl - in' you just can't be our beat.
 we'll be mar - ried darl - in' that will be our fate.



Now that I've found you no one else will ev - er do, I'll try to make you
 All jokes a - side, you'll make a won - der - ful bride, and I'll be proud of



hap - py DAIS - Y MAY. _____ MAY. _____
 you my DAIS Y

Daisy May 1

Alleghany Sweetheart

Words & Music by
BEN KANTER

Valse moderato

mf *poco cresc.*

A boy and girl were part - ing, He had to leave that day. _____ And

mp

as he held her close - ly, The boy had this to say: _____ *lb.*

CHORUS

AL - LE - GHAN - Y SWEET - HEART, Way up in the hills.

mp *mf*

Chord progressions for guitar:

First system: C, C#dim, A7, Dmi, F6mi, C, G7, C, G7 SuspC, G7

Second system: C, C#dim, A7, Dmi, D7, G7, G6, B, G7

Third system: C, G, D#dim, C, F#dim, G7, C, G6, C7, F, G7, C, Cdim

C7 F Fdim F C B7 Bb7 A7 D7
 I'll be with you soon, my dar - ling, Dry your tears un -

G F#dim G7 G7Aug C G7 D#dim C F#dim G7 C G6 C7 F G7
 til we meet and tell me that you'll miss me. Smile a -

F E7 D E7 F6 B7 C F#dim Bb7 A7
 gain, please try. AL - LE - GHAN - Y SWEET - HEART,

D7 G7 C Ab7 G7 F G7 C Bb9 Ab7 C
 1. Once a - gain Good - bye. 2. bye.

mp-mf
mf
poco rit

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano part is in the lower staff. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first system contains the first line of the melody and piano accompaniment. The second system contains the second line. The third system contains the third line. The fourth system contains the fourth line, which includes a first and second ending. The piano part includes various dynamics and articulations, such as *mp-mf*, *mf*, and *poco rit*.



ROY HALL AND HIS BLUE RIDGE ENTERTAINERS

"Roy Hall And His Blue Ridge Entertainers" is one of the leading acts of this type in the country. The string band consists of Roy Hall, guitar; Tommy Magnus, fiddle; Clato Buchanan, banjo; Bill Brown, tenor guitar and Wayne Watson, guitar.

Roy Hall is a native of Haywood County, North Carolina. He first started playing the guitar in 1932 and made his first radio broadcast in 1933. He has recorded for several different companies.

The boys' ambition is to go on pleasing you with their songs and music.

There Will Always Be America

Lyric by
EDWARD G. ZEPP
Tempo di Marcia

Music by
GEORGE MADISON

The musical score is written for piano and voice. It begins with a piano introduction in F major, marked 'Tempo di Marcia'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line enters with two verses of lyrics. The score includes various musical notations such as dynamics (f, mf), articulation (accents), and a variety of chords (F, C7, F7, Bb, Gmi, etc.). The lyrics are written below the vocal staff, with some lines continuing onto the next staff.









Lyrics:

1 With God's bless - ing on A - mer-i - ca, and the cour - age
 2 With the break - ing waves up - on our shores comes the voice of

of free men; Sons and daugh - ters of our
 fall - en men: "Catch the torch, we threw and

land may sing, yes, sing it a - gain and a - gain:
 hold it high! and sing to us ov - er a - gain:

CHORUS

THERE WILL AL - WAYS BE A - MER - I - CA, _____ land of






















free - dom, peace and love _____ THERE WILL AL - WAYS

BE A - MER - I - CA _____ long as there are

skies a - bove _____ THERE WILL AL - WAYS BE THE

STARS AND STRIPES with the old red white and

blue THERE WILL ALWAYS BE a land of

hope and li-ber-ty A-MER-I-CA IT'S

YOU! THERE WILL YOU!

Don't Mention Me

Words and Music by
DAVE DURHAM
MEL FOREE
ROY KIRKLAND Jr.

Moderato

mf

mp

Love is a game we play so they say. I've tried my

hand and I lost. I'm not to blame but

what can I say Af-ter I've paid all the cost.

CHORUS

mf

MEN-TION ME and she'll frown. Just as tho' I let her down She's to

G Gm6 G D7 G Am7 G Am7 Cm6

D7 G G6 G+ G Gm6

G D7 G Am7 G D A9 C#dim D7 Am7 D7

D Aug G Gm6 G C#dim

blame. Just the same DON'T MEN-TION ME *f* In my dreams she's my

own. Then I wake and I'm a-lone, She don't mind. For she's blind to love and

me. *f* Moon-light and flow-ers re-mind me of

her Through si-lent hours — I know I'll pre-fer. No re-

grets on her part. Tho' I know with-in my heart She's to blame. Just the

same. DON'T MEN-TION ME *f* MEN-TION ME

Don't mention me 2

Chords: D7, G, G#dim, D7, DAug, G, Gm6, C#dim, D7, G, Cm6, G6, Eb7, D7, G, Bb7, Ab7, D7, DAug, G, Gm6, G, C#dim, D7, DAug, G, G#dim, D7, DAug, G, Cm6, G.

THERE'S AN OLD FASHIONED HOUSE ON A HILLSIDE

Words and Music by
JIMMIE DAVIS

mf *f* *rit.* *mp*

C7 F A mi F7 B^b B dim.

THERE'S AN OLD-FASHIONED HOUSE ON A HILL SIDE. And in

LH.

C7 B^b C7 F maj F⁶ F C7 F A mi

dreams I am back there once more But it looks so for -

F7 B^b B dim C7 C9 C7

lorn and for - sak - en And the i - vy has cov - ered the

LH.

door, I draw near shed a
 tear, As the old folks in mem'-ry I see
 THERE'S AN OLD-FASHIONED HOUSE ON A HILL SIDE, That I
 cher-ish in sweet mem-o-ry THERE'S A ry.

THERE'S AN OLD FASHIONED 2 -

Wabash Cannon Ball

by A. P. CARTER

Con Mosso

Vamp - till ready -

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a rhythmic pattern, while the left hand provides a steady bass line. The tempo is marked 'Con Mosso' and the dynamics are 'mf'.

The first system of the song features a vocal melody line and a piano accompaniment. The melody is in G major and 2/4 time. The piano accompaniment consists of a simple bass line. The lyrics are as follows:

1. From — out the — wide Pa - ci - fic To the broad At - lan - tic
 2. Our — east - ern states are dand - ies, So the West - ern peo - ple
 3. She came down from — Bir - ming - ham One — cold De - cem - ber
 4. Just — list - en — to the jin - gle And the rum - ble and the
 5. Here's to old man — dad - dy Clax - ton, May his name for - ev - er

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are as follows:

shore — She — climbs — high — mount - ains Up — hill and — by the
 say. — When — she climbed — Old Rock Is - land Took — all her — style a -
 day. — As she pulled in — to the sta - tion You could hear all the peo - ple
 roar, — As she glides a — long the wood - land To the hills and — by the
 stand; May it al - ways be re - mem - bered Through - out — the

The piano accompaniment includes a 'Vamp till ready' section at the end of the system.

shore. way. Al — though she's tall and hand-some And she's known quite well by
 say, To the Lakes of Min - ne so - ta Where the rip - pling wa - ters
 shore. Hear the gal from Ten - nes see — She is long and she is
 land. His — earth - ly race is en - gine Hear the lone - some, ho - boes
 And the cur - tains round him

Vamp till ready

all. She's a reg 'lar com - bi - na - tion of the
 fall. No chan - ges can be tak - en on the
 tall. She comes from Bir - ming - ham on the
 call, While she's trav - 'ling thru the jun - gle on the
 fall. We'll car - ry him home to vic - try on the

Vamp till ready

WA - BASH CAN - NON BALL. 2. Our — BALL.
 3. She came
 4. Just
 5. Here's to

Vamp till ready

Just Because

Words and Music by
HUBERT A. NELSON
JAS. D. TOUCHSTONE

Brightly

The musical score is written for voice and piano. It begins with a piano introduction marked 'Brightly'. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (Bb and Eb). The tempo and mood are indicated by the 'Brightly' marking. The lyrics are: 'JUST BE-CAUSE you think that you're pret - ty, JUST BE-CAUSE you think that you're hot; JUST BE-CAUSE you think you've got some - thing, That you think that I have - n't'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'. Chord symbols Bb, F7+, Bb, F7, Bb, Bbdim, and F7 are placed above the vocal line to indicate the harmonic structure.

JUST BE-CAUSE you think that you're pret - ty,

JUST BE-CAUSE you think that you're hot; JUST BE-CAUSE you

think you've got some - thing, That you think that I have - n't

B \flat B \flat dim F7 B \flat F7+ B \flat

got! You made me spend all my mon-ey;

B \flat B \flat 7 E \flat

You thought I was old San-ta Claus; I'm

E \flat E \flat m B \flat A7 A \flat dim G7 C7

tell-ing you true, I'm done with you, JUST BE-CAUSE,

F7 1. B \flat B \flat dim F7 B \flat dim F7 2. B \flat E \flat 7 B \flat

JUST BE - CAUSE. CAUSE.



SHELLY LEE ALLEY

Shelly Lee Alley is a native of Texas, having been born on his father's ranch in Alleyton. He comes from a musical family so it was quite natural that his musical career started at an early age. He composed his first song at the age of six.

Shelly is one of the pioneers of radio entertainment; he broadcast the first program over station WFAA in Dallas, Texas.

Along with his broadcasting activities, the name of Shelly Lee Alley is well-known in the recording field. He has recorded many of his own compositions for one of the large record companies.

Shelly is married and devotes his leisure time to writing and arranging music, the study of wild animals and the breeding of gold fish.

Ridin' Down That Old Kentucky Trail

To Home Sweet Home

Words and Music by
BRADLEY KINCAID

Moderato

mf

G D7 Ami7 D7 G

Some folks like to trav-el'round the coun-try — Some folks like to vi-sit for-eign shores.

G D7 Ami7 D7 A7 Ami7 A7 D Ddim D7

Some folks like to climb the snow-capped moun-tains, While oth-ers like the southe-rn clim-ate more But

G D7 Ami7 D7 G

say, friends, have you been in old Ken- tuck-y? God made a lit-tle heav-en there it seems, And I'm

G7 C G Ami 7 D7 G Ami 7 G

go-ing back some day, and I'll set-tle down and stay Where the blue grass waves so sweet ly in the breeze.

CHORUS G B7 C G

RID-IN' DOWN THAT OLD KEN-TUCK-Y TRAIL to home sweet home; Where the

A7 D7 C C mi D7 G

rho-do-den-dron blos-soms on the hill, _____ Where the birds are al-ways

G7 G7 Aug C G D7 G E7 A7 D7

sing-ing— You can hear the whip-poor-will,— DOWN THAT OLD KENTUCKY TRAIL to home sweet

G C Cmi G B7 C G D7

home. _____ It was there I left my sweet heart, I know she waits for

G Bmi E mi A7 D7 Ami7 Cmi 6 D7

me, _____ In a lit - tle vine-clad cot - tage in the pines. _____ It is

G Dmi7 G7 G7Aug C G D7 G C

there I'll go to meet her, And to - geth - er we will roam DOWN THAT OLD KEN-TUCK-Y

1. A7 D7 G C Cmi G Ddim D7 2. G C Cmi G

TRAIL to home sweet home. _____ home. _____

Down That Old etc 3

The Band Played On

by
CHARLES B. WARD
JOHN F. PALMER

Moderato

mf

1. Mart Cas-ey formed a so-cial club that beat the town for style. And hir-ed for a
 2. Such kiss-ing in the cor-ner and such whis-pring in the hall. And tell-ing tales of
 3. Now when the dance was o-ver And the band played "Home, Sweet, Home." They played a tune at

meet-ing place a hall. When pay-day came a-round each week, They
 love be-hind the stairs. As Cas-ey was the fav-o-rite. And
 Cas-ey's own re-quest. He thanked them ver-y kind-ly for the

greased the floor with wax. And danced with noise and vig-or at the ball. Each
 he that ran the ball. Of kiss-ing and love mak-ing did his share At
 fav-ors they had shown. Then he'd waltz once with the girl that he loved best. Most

Sat-ur-day you'd see them dressed up in Sun-day clothes: Each lad would have his sweetheart by his
 twelve o'clock ex-act-ly they all would fall in line. Then march down to the din-ing room and
 all the friends are mar-ried. That Cas-ey used to know, And Cas-ey, too, has ta-ken him a

side
eat
wife.

When
But
The

Ca - sey led the
Ca - sey would not
blonde he used to

first grand march, they
join them al - though
waltz and glide with

all would fall in
ev - ry - thing was
on the ball-room

line.
fine,
floor,

Be -
But he
Is

D A7 D7 G A A_{mi}

hind the man who
stayed up - stairs and
hap - py Mis - sus

was their joy and
ex - er - cised his
Ca - sey now for

pride
feet.
life.

Guitar tacet

mp For
For
For

D7 G

Refrain

Waltz tempo

mp Cas - ey would waltz with a straw - ber - ry blonde. And THE BAND PLAYED ON He'd

G G_{maj 7} G6 G D7

glide 'cross the floor with the girl he a - dored, and THE BAND PLAYED ON But his brain was so

tr— tr— G

load - ed it near - ly ex - plod - ed The poor girl would shake with a - larm. He'd ne'er leave the

D7 G7 C E7 A_{mi} E7 A_{mi} C

girl with the straw - ber - ry curls. And THE BAND PLAYED ON ON.

C[#]dim G E_{mi} A7 D7 1. G 2. G

Guitar tacet

mf

Little Darling Don't You Cry

Words & Music by
YODELING FRANKIE TOWNSEND

Moderato

mf

F C⁶ F⁷ A⁷ B^b G mi D⁷ G mi

LIT-LE DAR-LING DON'T YOU CRY Don't shed your tears on me. I'll be
I must go a way you see, For a sol-dier I must be to

mp mf

C⁷ G⁷ mi C⁷ C⁷ Aug F D^{mi} G⁹ b⁵ C⁶ F C⁶ F⁷ A⁷

back in a year you know. I must go far a - way to
fight for lib-er-ty Un-cle Sam has called you know, And

mp mf

B^b G mi E^b7 C⁷ G⁷ mi C⁷ F B^b6 C⁷

help the U. S. A. LIT-TLE DAR-LIN' DON'T YOU CRY
now — I must go, So LIT-TLE DAR-LIN' DON'T YOU CRY

F C6 F7 A7 Bb Gmi D7 Gmi
 2 I'll be back an - oth er day. In the sun - ny month of May To
 4 Oh, the day's will be so drear. With - out my dar - lin' near. I'll

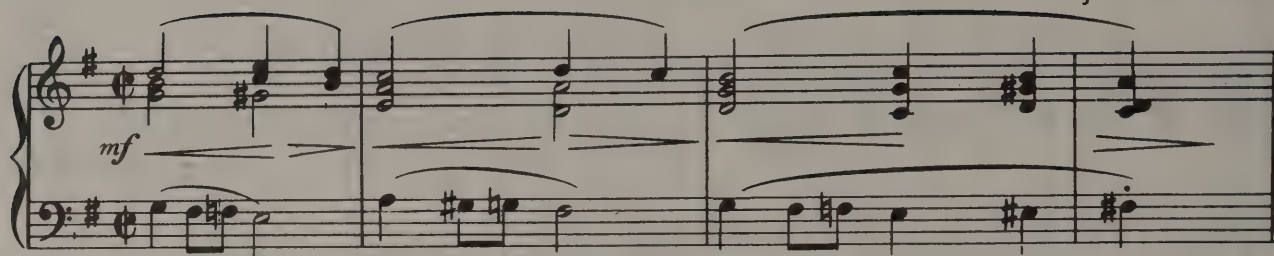
C7 Gmi7 C7 C 7 Aug F Dmi6 G9b5 C6 F C6
 hold you in my arms a - gain. Then how hap - py we will
 long to hold you in my arms. Though we'll be far a -

F7 A7 Bb Gmi Eb7 C7 Gmi7
 be. Just ba - by, you and me; LIT - TLE DAR - LING
 part, You'll al - ways hold my heart; LIT - TLE DAR - LING

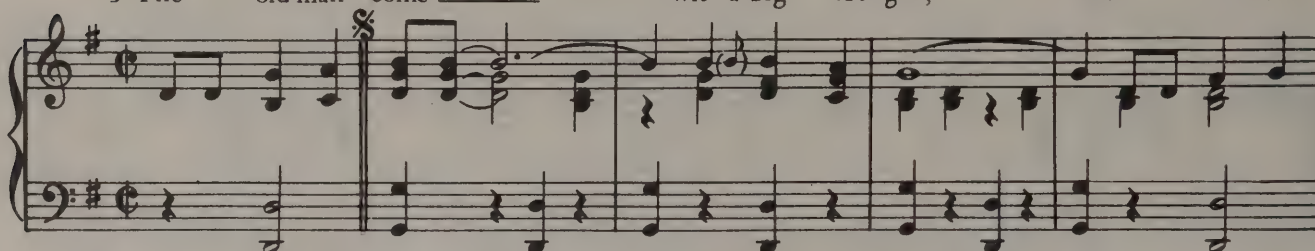
C7 F Bb6 1. C7 2. F6
 DON'T YOU CRY. 3 I must
 DON'T YOU CRY. 4 Oh, the

I'll Get Mine Bye and Bye

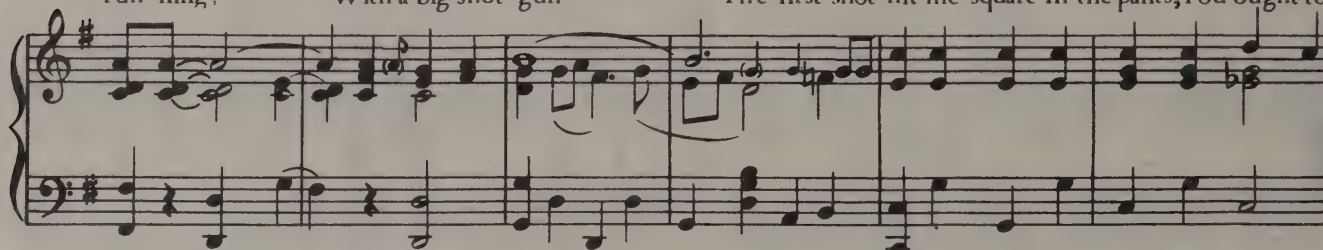
By
WILF CARTER
&
JIMMIE DAVIS



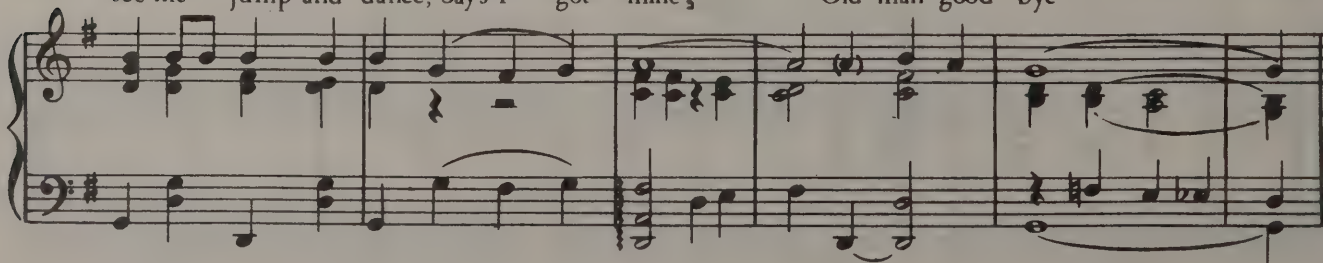
1 Went to get some chick-ens the oth-er night. Went to catch some
2 Heard the old man com-ing, so I had to run, Heard the old man
3 The old man come with a big shot gun, He come a -









chick-ens the oth-er night Sneak-in 'up a-mong the roosts, old roos-ter
com-ing, So I had to run Had me a chick-en in both my hands, I fell clean
run-ning, With a big shot gun The first shot hit me square in the pants, You ought to.



picked me I turned him loose, BUT I'LL GET MINE BYE AND BYE
o-ver an-oth-er man, BUT I'LL GET MINE BYE AND BYE
see me jump and dance, Says I got mine, Old man good bye



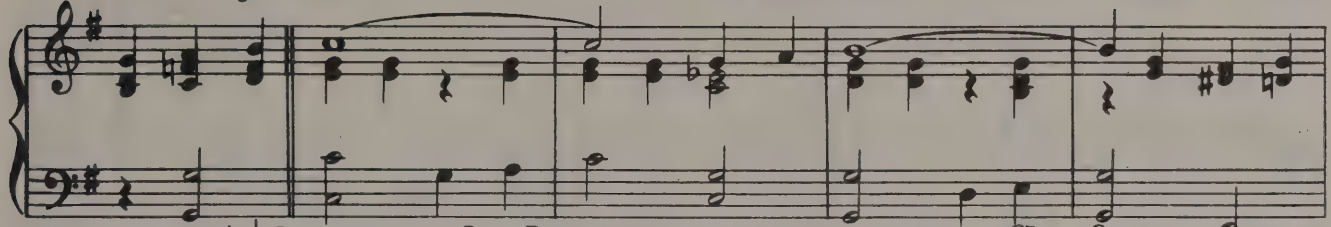
CHORUS














Oh, I'LL GET MINE
Oh, I'LL GET MINE
Cause I got MINE

BYE AND BYE:
BYE AND BYE:
BYE AND BYE:




Oh, I'LL GET
Oh, I'LL GET
'Cause I'LL GET



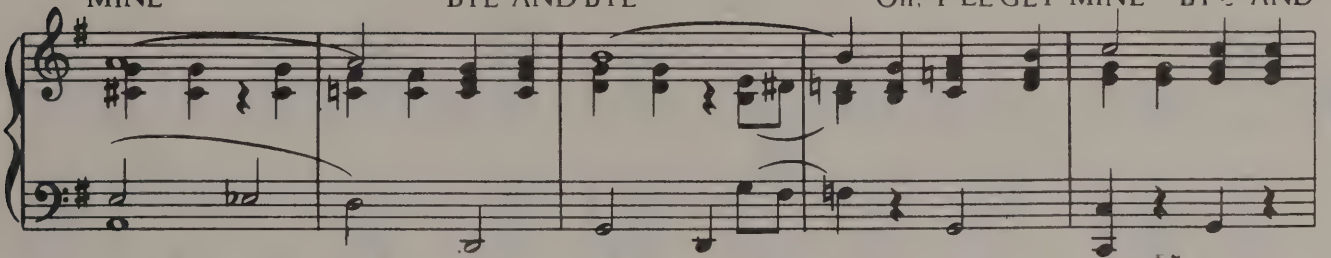












MINE
MINE
MINE

BYE AND BYE
BYE AND BYE
BYE AND BYE

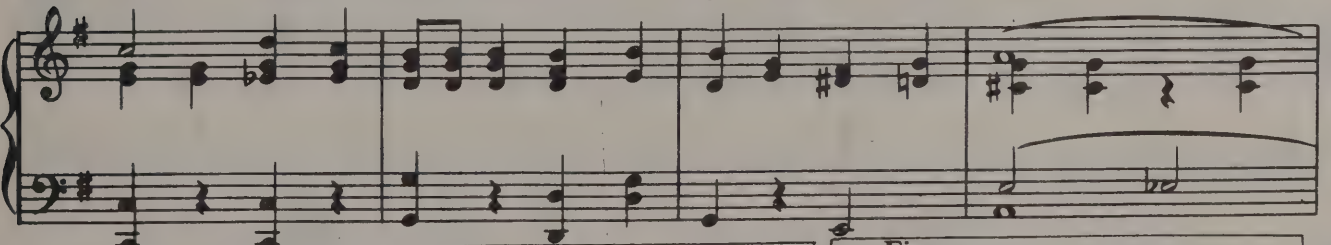











Oh, I'LL GET MINE BYE AND
Oh, I'LL GET MINE BYE AND
Oh, I'LL GET MINE BYE AND



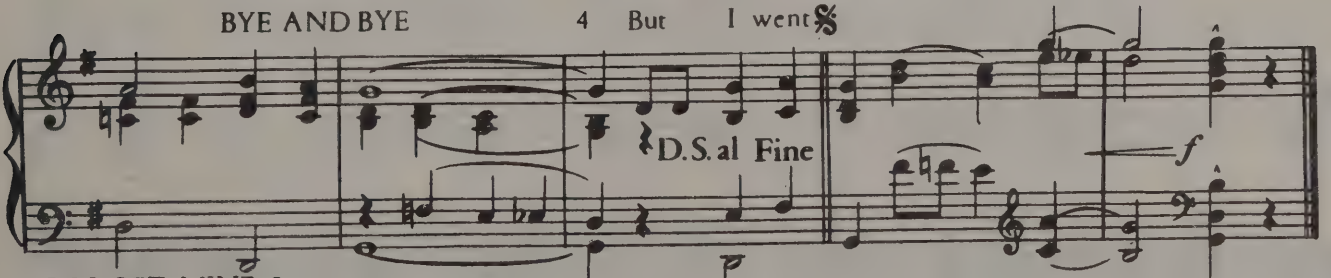
BYE when the chick-ens don't roost so high, Oh, I'LL GET MINE.
BYE when the chick-ens don't roost so high, Oh, I'LL GET MINE.
BYE when the chick-ens don't roost so high, Oh, I'LL GET MINE.



BYE AND BYE
BYE AND BYE
BYE AND BYE

2 Heard the old man
3 The — old man BYE
4 But I went



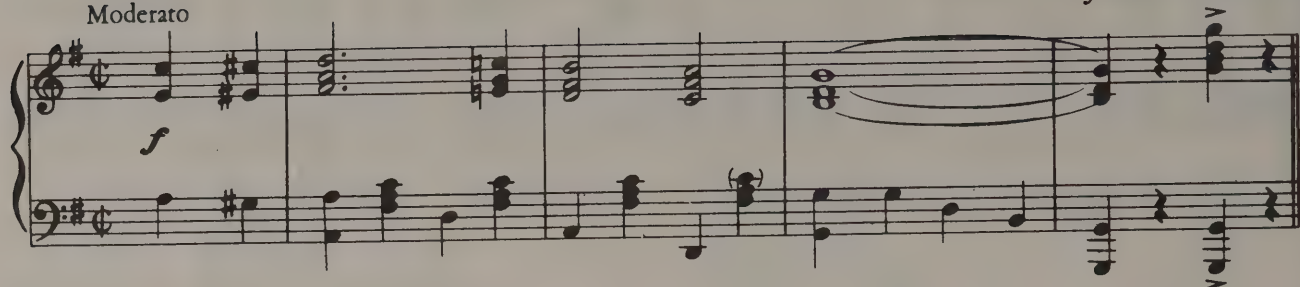
I'LL GET MINE .2

4 But I went back the very next night
And I went back the very next night
I got me a rooster and a big fat hen
But I aint goin' back there again
Cause I got mine I got mine

I'll Come Back To You

Words and Music by
FLOYD TILLMAN and
JIMMIE DAVIS

Moderato



1. Af - ter the whole thing is all ov - er
 2. I just can't help it I still love you
 3. Send me a note and say you want me
 4. You're still my ev' - ry thing my dar - ling

mf

The vocal melody is written in the treble clef, and the piano accompaniment is in the bass clef. The music is marked 'mf' (mezzo-forte). Chord diagrams for G, D7, G7, and A mi are shown above the vocal line.

And the sun starts shin - ing through
 Makes no diff' - rence what you do
 — Just tell me you love me too
 Ev - en though you've been un - true

The vocal melody is written in the treble clef, and the piano accompaniment is in the bass clef. The music is marked 'mf' (mezzo-forte). Chord diagrams for D7, F#, and G are shown above the vocal line.

G D7 G7

If you'll just say that you still
 If you'll just say that you still
 Then I'll come back and make you still
 If you'll just say that you still

A mi. D7

love me Then I'll come back to
 love me Then I'll come back to
 hap - py Yes, I'll come back to
 love me Then I'll come back to

1-2-3 4. G D7 D7 G

you.
 you.
 you.
 you.

DAWN

(THE DAWN OF LOVE)

DIVINA MUJER

English Lyrics by
GIL ROBERTS

Music and Spanish Lyrics by
JORGE DEL MORAL

f *LH.*

Fmi 6 C9 Gmi 7 C7 C7 Aug C7

There was a night I re - call, Where care and trou - ble had
Co - mou - na dulce vi - sión te a - pa - re - cis - te am - te

mp

Fmi 6 C7 Fmi Bbmi

flown. We wan - dered out of this world,
mi y fuis - teu - na en - so - ña - ción

E dim C7 Aug C7 F6 Fmi 6 C9

In - to a land of our own. Peace and con - tent - ment we found,
la mas ber - mo - sa que vi co - mo co - mo - na im - pe - rial.

G m7 C7 C7Aug C7 Fmi 6 F7

Each lit - tle day dream come true There, look - ing
 Tus ca - be - llos de o - ro son Y de blan -

Adim F7 Bbm7 Bbm6 G7 C7

deep in your eyes. I told my stor-y to you.
 cu - ra i - deal es tu ros - tro ange - li - cal

REFRAIN F

C7 sus F C7 F C7 sus F C7 F

DAWN. When the crowd was gone. Found us there a - lone where we
 Tu di - vi - na mu - jer co - mo a que - llas ha - das de un

Cmi Eb Gmi D7 sus G D7

danced the night through. DAWN saw us lin - ger on,
 cuen - to dea - mor Tu en mi co - ra - zón

D7 sus G D7 Gmi C7 F C7
 Liv - ing in a dream world that's just built for two.
 bas de - ja - down sua - ve per - fu - me de flor

F Dmi Ami D7
 I found your hand in mine: Stars be - gan to fade in the sky a -
 Y. yo pro - nun - cia - ré co - mou - não - ra - ciôn tu nom - bre di

Gmi B^bmi6 A7mi F6 F Ami
 bove. DAWN, all the world was new You were in my
 - re' Obr! di - vi - na mu - jer pos - tre - ra i - lu -

G7mi C7 C7 sus F C7 1. F Db7 C9 Aug 2. F A7mi Db9 F6
 arms, 'Twas the DAWN of love love
 sión con que mo - ri - ré re
mp rall.

Dawn 3

HILLBILLY HIT PARADE

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Alleghany Sweetheart/The Band Played On/The Building of Boulder Dam/Daisy May/Dawn (Divina Muger)/Don't Be Blue/Don't Leave Now/Don't Mention Me/Ease My Troubled Mind/Hobo's Lament, The/I Bought A Rock For A Rocky Mountain Gal/I Didn't Know/If You're Still In Love With Me/I'll Come Back To You/I'll Get Mine Bye & Bye/I'll Keep On Loving You/It Had To Be That Way/Just A Few Days More/Just Because/Old Timer/Parking Meter Blues/Ridin' Down That Old Kentucky Trail/Some Must Win/South/There Will Always Be America/There's An Old Fashioned House On A Hillside/Two More Years/Wabash Cannon Ball/Walls of White/Who's That Knocking At My Window/Why Do You Treat Me Like The Dirt Under Your Feet/Worried Mind/You Are My Sunshine/You Can Depend On Me/Young Freda Bolt/You're My Darling/You're So Different.

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